

the very strongest of the season. In Mrs.

"A Doll's House," and reached it finally, and dentional according from the critics. American acticss and the Lorimer Studdard of the D'Urisevil'es." play. "Tess of the D'Urbervilles," which has been critically approyed as a dramatic achievement worths of her. Will Gillette is well known as a gifted actor of versathity, extending from broad faire to impressive beroism, and his "Secret Service," in which he will appear at the Lafarette has received the approbation not only of An erican audiences and critics but it is the first American play which has received unstinted praise from London. Fanny Davenport returns with Ler sumptuous Sardan productions and will present "La Tosca," "Federa," and "Cle-opatra" at the National. Here are three of the strongest attractions the American stage presents. The Columbia continues the Passion Play pictures. The Academy has a popular melodrama in "Rumanity." an's patrons always enjoy the Irish fun of the Russell Brothers, and the Bijon promises a bill in line with recent offer

To that portion of the theatergoing conmunity who still retain some appreciation for good plays and good acting, the announcement of Mrs. Fiske's appearance here this week in "Tess of the D'Urbe-villes" is sure to excite pleasurable annicipation. Mrs. Piske is one of the most snoere and brilliant actresses on the stage today, and "Tess of the D'Urbevilles" created more comment than any other play produced in New York last season Mrs. Fiske's engagement here will be played at the Grand Opera House. Mrs. operated by the Theatrical Syndicate, and porting had plays because they are American. Nice Francis Wilson, she comes to a can. No country ever throw artistically or

This week stands out boldly as one of Dumas" Fenune de Claude" and in Disen's This is Mrs. Fiske's most netman at triumph.

> Any analysis of the play in advance is impossible; but Lorimer Stoudard, who has adapted Hardy's novel for Mrs. Fiske's ase, is credited with having performed his hard task with answerl a trottness. "I'ves D' Urbevilles" is one of the noteworthy novels of this decade, and it cannot help taking an entressing play. Such changes in the story as the conventions of the stage demanded are said to be in accord with the spirit and treatment of Hardy. For example, the chief deviation from the novel is in the way in which Tess confesses to Angel Clare her betrayal by Alec D' Une-ville. In the play Tess is said to make this disclosure to Angel in a letter, which she leaves with a rose on the window sill of Angel's cottage. The letter is stolen, and Tess becomes the wife of Angel, confi dent that Angel knows all and has forgiren The crisis of the play is reached in the scene after the wedding, where Tess learns for the first time that Angel is ignorant of Let unfortunate past, Mrs. Fiske's acting in the confession scene has been praised by men of such diverse critical tiews as William Dean Howells and Robert, Ingersoll as the most intense known to

Certain American play writers have bitterly complained because the public did not support their efforts. The teason given why the public should support them was that the authors were American. Butit would be played at the Grand Opera House. Mrs. as deplotable as it would be assortising. Fiske has refused to appear at any heater if the public should suddonly take to suptheater ordinarily devoted to popular priced. I financially by building a wall around itself. The way to stimulate the writing of good For many years Mrs. Fiske has been a American plays is to convince the writers



Mr. Gilette and Miss Perry in "Secret Service."

conspicuous figure in the history of the that nothing which they do will be stage of this country. Since habyhood, then she played the gypsy boy to Chartotte Cushman's Meg Merrilies, at her father's theater in New Orleans, Mrs. Piece has been a favorite with the public. As Mittinie Maddern she was known and liked in a wide range of exacting roles. Of the miscellaneous experiments of her early cureer, she is still remembered as a delightful comedience in plays of fricolous veir "Caprice," "In Spite of . II" and 'Feathertrain." Among the actors who appeared with her in those experineutal ventures were Richard Manufield. E. H. Sothern, Wilton Lackaye and William



Mrs. Fiske.

Faversham, all of whom have since at It was evident from the first that Mrs. Fiske possessed the fluid or ductile term petament which makes your all round ctress your Duse, your Rejane. Dian Bounteault was a mong those who recognized her latent talent for more pretentious work And so, after a brief retirement from the stage, Mts. Fiske approached the proper goal in Daudet's "La Manterea" in

cepted unless it is good. It is pleasant therefore, to encounter now and then a writer who assumes that his failure is because what he has written is not what is wanted, and that his success will come wher he has carned it. Mr. Gillette, who modestly bears the honors which "Secret Service" and other successes have brought to him; has had his failures, but he did not vent impotent rage upon the public which did not support his mistakes He gave up the mistakes and tried some thing clse.

William Gillette is a native of Hart ford. Soon after he left college he played a part in "The Gilded Age," in John T. Raymond's company. He spent two seasons at McCauley's theaters in Cincionati and Louisville, and received the usual traveling experience of all actors. He had been for a long time writing a play, which he called "The Professor." It was in one act at first, but it was extended and elaborated till it became a full-sized play. It was pro duced at the Madison Square Theater in New York, and had a long run. While "The Professor" was on the stage Mr Gillette and Mrs. Frances Hodgson Burnett wrote "Esmeralda," which had an-

other long run at the same house. When Mr. Gillette prepared an adapta tion from "Der Bibliothekar" and called 1 'The Private Secretary." there was another version called "Nunky" in course of cor truction for the Madison Square Theater. Mr. Gillette's version was to be played at the unhappy house, which has since been called Bockstader's, Hermann's, the Galety and the Savoy. There was a raise for the first production. The two plays were finally set down for the same night and Mr. Gillette got his curtain up half an hour before the other house and claimed the victory. In the end the two versions were blended and made into one, which has since been used whenever the play has been presented in this country. "Nunky" was played in Foston at the Museum in September, 1884. There was another success in "Feld by the Enemy." "A, Legal Wreck," which was played at the Madison Square, and a stage version of H. Rider Haggard's "She," were plays of a period

a trifle later than that. Then he made

adaptations of German plays, "All the Comforts of Home" and "Mr. Wilkinson's Widows," both of which prospered abund

Early in 1890 Mr. Gillette was at work on another dramatic spectacle called "Ninety Days," which was to be produced at Nible's Garden. It was to dis-play "things unattempted yet in prose or rhyme." But in the midst of the prep arations Mr. Gillette was taken seriousl; sick and the whole project was given up. For several days, almost weeks, his death was expected to occur at any time. Then he got a little better and went to the South, where he gradually recovered his health. But he disappeared from the-atrical circles for a long time. When be was able to work again, he took up the old scheme of "Ninety Days," to which he lad given a great deal of thought and time and labor, and on the result of which he placed great dependence. It did not-please the New York public, however, and it was too cumbersome in the matter of scenery to be carried a bout the country with profit.

There was just a growing sign of a tendency to regard Mr. Gillette's best work as a thing of the past, when two years ago, he adapted "Too Much Johnson" from "La Plantation Thomassin," and produced & at the Standard Thater, New York, after some trials with it out of town. It gained

"In the dramatization the attempt has been to write with the requirements of Fiskes drawing powers after the week the stage a faithful reproduction of the at the Grand. Her receipts elsewhere novel's own characteristic atmosphere a combination so often missing in drama tizations by authors of their own work. It has been the endeavor to preserve each impression that the story leaves distinct upon the reader's mind, those charm'ng. deft touches of Wessex color, such as the three lovelorn, clamsy peasant milkneids, always clinging on to another, inseparable and many more similar bits that should not fail to illustrate the true lighting and shading of Mr. Hardy's magnificent word as she has repeatedly stated, and that the painting "Tess is a character unique, inasmuch

that, while really a mere dairymaid, she must reveal, despite her simplicity the plain trace of patrician ancestry, Different she is from all her comrades, be-traying the mark of saddy fallen fortunes through an lumate refinement and gen is quite at variance with the rustic crudity of her to-workers in the dairy. Tess is a girl strangely innocent, simple-minded, without vanity or coquetry, absolutely unselfish, perfectly pure. It seems to me it has been a great mistake to imagine otherwise. To think augid else of her is utterly opposed to the conception of Mr. Hardy. All Tess' soul is bound up in love or her little brother and sister-her mis-

the woods, finds herself surrounded at the dawn by so many tiny wounded birds that have sought refuge from the could huntsmen. Their pain is more than she can ear-it is to her as real as though i were a part of her own anguish - and, summoning all her courage, she kills the little sufferers, after the other, to end their misery. And then, when she has taken the life of Alec. she sols: 'How could I do it? I, who never

barmed a fly?" "If the charge of cynicism has been brought against Hardy for the treatment of Tess, her character has been sadly misunderstood. I know of no woman's character in the whole range of the drama, or of literature, more innocent, more pure than that of Tess. Here is a being marked out for misery, tragic, topeless. Every sorrow that could come woman is crowded into her short life, even before she has emerged from girlhood. Her patience and her long-suffering suggest a finences and a sweetness almost But, pray do not fancy that the play is of necessity all shadow. There is much in it of sunshine and rustic beauty. the brighter side being carefully illustrated to avoid the gloom that might otherwise overstadow. And Tess' companions? All are dr. wn and to be impersonated with especial regard to the author's conception of each individual character, combining admirably, I believe, to preserve the spirit of the story."

For some time the question of the theat rical combine, which calls itself a syndicate, and which its enemies call a Trust has been the object of attack from various quarters. The Dran atte Mirror led the antitrust forces, the New York World Joined later, and scattered over the country are a number of papers which have freely given expression to their views on the mat-ter, to all of which the combine has replied nothing, except through the Philadel phia parties, to demand of newsstands selling theater tickets that they keep the Mir-ror off their stands, or else be cut off from tickets. Their slience suggested a speedy ending to the battle so far as the polumns of the press were concerned, for the dramatic writers could not go on for saying the same things over again. They had said just about all they had to, and the combine was on the eve of restful quiet, when the battle is begun anew by an awakening of the combine's own forces. They have broken the silence and are now replying. A disputant asks nothing better than a reply, for without back talk there can be no dispute. So instead of foreser ing an end to the journalistic pyrotechnics of one side we may believe now that both sides are stirred up, and the war will go merrily on

The gentlemen of the combine seem to believe that The Times is arrayed against it, and has requested that retraction be made of what was recently said. These columns have so far been given to nothing more than a statement of what the writer had every reason to believe was the truth It is a mistake to believe that willful prejudice or any splenetic feeling die tated anything which has been written. Each side is welcome to a hearing, and, at the request of Nixou & Zimmerman, mem-bers of the combine, a quotation from an interview from their office is cheerfully

"All of this talk of a trust in the sense in which that term has been used, is sheer nonsense. We have no monopoly of the atmusement business in this country, and

do not want it. There is not a large city in the land, with possibly one or two exceptions, where one or more theaters cannot be round outside of those controlled by us and our associates. What we are trying to do is to bring about stable conditions in a business which at best is very precarious and where the results, when the risk is taken into consideration are the smallest of any business known. When a man fails in the theatrical business he fails for a hundred cents on the dollar, because there are absolutely no assets to mitigate his losses.

We got together because we found that

there are absolutely no assets to mitigate his losses.

We got together because we found that there were not enough first-class attractions to fill the time in the number of theaters throughout the country, with the constant increase that was being togade to their number, and our only ambition has been to make our theaters the leading theaters by playing the best attractions. Now this alliance has been in existence nearly two years, and practically for the past ten years, because Mesers. Klaw and Erlanger and Charles Fromain soffices have always represented during that time in New York every theater in our circuit. In spite of the fact that this so-called syndicate was publicly announced over a year and a half ago, actors and actor-managers continued to book their time without any trouble or interference, and not a voice was raised against it, with two exceptions.

they believe that not a voice has been raised against them. The exceptions are those who have spoken out foud like the two noted. Francis Wilson and Mrs Fiske, but, prevented by policy from speak ng otherwise than in confidence, a large number of actors and managers are ver bitter against their present conditions Of Mr. Wilson's present position the interview continues:

Interview continues.

The first of these was Mr. Francis Wilson, to whom Messrs. All Hayman and Klaw and Edancer, wrote a letter last spring, when they discovered that he had been juggling with them. So that your readers may understand, let us explain what we mean. Mr. Wilson booked time for the same dates in two theaters in Ealtmore and Washington. When these theaters were placed under our control and we were made acquainted with these facts, Mr. Wilson was promptly notified of what we considered his double-dealur, and washold that it was not a question of moneyor terms, that we did not want to play him anywhere.

The other exception of the two noted

The other exception of the two noted is Mrs. Fiske, who plays here this week in a house not controlled by the combine and this is the reason, as stated in the interview:

some trials with it out of town. It gained an instant popularity, as everyone in St. Louis knew. This led the way easily and naturally to the success which he has made with "Secret Service," in which Washing tobians are to see him this week.

"When first I read 'Tess' some years ago," said Mrs. Fiske, in a recentinter ric v, "I was deeply impressed by its dramatic possibilities, and secured eventually the American stage rights to a dramatization made by Mr. Harny binnself, through Har per x Bros., but which, upon consider than, I felt was usualted to command the sympathies of the American public. Per memory pathles of the American public. Per memory pathles of the American public. Per memory and they parted company. This did not result in any burdship to Mrs. Fiske because she had the opportunity of selecting theaters to play in in other cities in the Inited States where she wanted to appear. Her husband booked her on a circuit of theaters in opposition to us, and we have no complaint to make on that score. It was simply a matter of business with Mrs. Fiske to play against the present adaptation, by a young American playright. Lorimer Stoddard, was brought about.

"In the dramatization the attempt has

We win to better able to judge of Mrs. bave not been announced to our knowled an except in the case of Cincinnati, where, according to the Mirror, she played the week of November 25 to \$8,140. The balance of the interview relates to the World's misrepresentation of Fanny Daven-nort's position. It "persistently reiterated that she was going to close her season because the trust had practically driven ber away, when the fact is that we have been helping her in every way had no intention of closing whatever,

"Comberland, '61," proved to be a lamentable specimen of play-making. It had scenes which were meant to be strong and might have been if the motives and ground work had been probable or even rational. We rounted out a new of there defects last Thesday, but not all of them. But besides the impossible propositions when underlie the detail, there is the superstructure, which is drawn with wrong angles and disproportionate lines. The language, evel, of the piece, while correct and unot jectionable, hasn't the alert ness and smartness, not to mention literar flavor, which Mr. Franklyn Fyles ought to write. If Mr. Pitou is willing to wearbe the billews ahead of this piece so long as The tenderness and the infinite pity it bids for impreprised and discriminating The tenderness and the infinite pity of her nature are superbly revealed in the book when 'Tess,' after that terrible eight in the years after year to the normal priced houses, where such beautiful the woods finite hereaft arrested in tiful scenery and flamboyant beroics cove multitude of artistic sins

The failure of Mr. Fyles, who is dramatic editor of the New York Sun, will suggest to certain minds that dramatic critics cannot write plays. On the contrary Mr. Fyles is a witness to the contrary He wrote "The Girl I Left Behind Me." C M. S. M. Clellan, who used to be dramatic editor of the New York Press and Town Topics, is wealthy from the profits on his 'In Gay New York," 'The Whirl of the Town," 'The Lady Slavey" and "The Belle of New York." Those two successes "The Still Alarm" and "Blue Jeans," were in large part the work of Nym Crinkle who used to be dramatic editor of the New York World. Elwyn A. Barron, for merly critic of the Chicago Inter-Ocean, wrote "A Mountain Pink" and the play "Ramola" from the novel for Julia Marowe. Clement Scott, critic of the London Telegraph, adapted Edward Rose, who made plays out of "The Prisoner of Zenda" and "Under the Red Robe." is dramatic editor of the London Times. John J. McNally is dramatic editor of the Poston Herald as well as author of "A Straight Tip." "A Country Sport, "The Widow Jones," "Courted Into Court and lots more. Benjamin Wolff, the music critic of the same paper, wrote "Pounce & Co.," 'The Almighty Dollar" and "West ward Ho " Leander Richardson has written number of plays: so has Harrison Grey Fiske, editor of the Mirror, Hillary Bel J. Edgat Pemberton, who is a British critic, and Evelyn Greenleaf Sou of Boston. Charles Hoyt left off dramatic

criticism in Boston for play-making. Bernard Shaw, who wrote "Arms and th Man" and "The Devil's Disciple," is the critic of the London Saturday Review. R. N. Stephens, whose "An Enemy to the King" was staged by Sothern, is a criti turned playwright. The editor of the Chap Book has had a play accepted by Julia Marlowe; so has Fales Coword, dramatic ditor of the World. Espy Williams, a New Orleans critic, is the anthor of numer ous plays. Peter Robertson, of the San Francisco Chronicle, has written a numbe of libretti. Washington critics are often represented on the stage by their plays.

It will be remembered that during the ecent engagement of "Shore Acres the debut of his daughter. Julie. Men tioning this pleasant event to a player who was in Pittsburg within the mouth ne was surprised to learn that Miss Herne also made her debut in Pittsburg the Thursday preceding the arrival of the ton pany here. This might be exasperating but it is only amusing. In fact, the originality of this procedure, carried out in logical sequence-and there is no rea on to believe that a logical gentlema like Mr. Herne would not carry it outpresents a scheme of astonishing loveli-ness. Hitherto we have been treated to spectacle of maturing actors peregrinating about and booming "farewell ppearances."

But the attractiveness of this bait has worn off. Mr. Herne knows it, so he plans "debut" tour, and, with as much trumpetblasting and theatrical eclat as he can sun on, he gives his daughter a brand-new hitherto-unused debut every week. Mr Herne is fortunate in having a conspirator in this little game as ingenuously ignoran of dramatic art as Miss Julie, for she carries out the debutante idea to perfection. No one who saw her "first performance at least that particular "first performince" which she gave us would believe that it had ever been used before, or that she was anything else but a debutante of the most primitive caliber.

Cincinnati has a new stock company aow week old. This is of interest here, be cause Edythe Chapman, of the National Stock of two years ago, and Grace Scott, of last summer's Columbia Stock, are lead

A Frenchman's hatred of the German nation had a recent bumorous exposition in New Orleans, 'Otis Skinner has just been filling an engagement there, and the leader of the orchestra at the theater where he played is an Intensely patriotic French Creole, who loathes the Tenton. All the music in "Prince Kudolph," Mr. Skinner's new play, is taken from old German songs the final curtain being run down to the strains of "Die Wacht Am Rhein."
About this friedental music Mr. Skinner

is something of a crank, and during the week he had had several passages at a.ms with the leader of the orchestra. There were many nutterings on the part of the musician; he had been overheard vowing vengeance. Seturday night came, and as he picked up his haton for the last act, a diabolical gleam shot from the lexter's snapping black eyes. Something was evidently in the wind. All went well nowever, and be never was late at a cue, or did anything but attend strictly to The last scene of the play was on. The Frince and Princess were reunited and the Princess' cousin had en-tered to say that the kingdom had been sa ved.

Far away in the distance could be heard the sound of martial music. Very, very softly did it steal upon the ears of the auditors; tien suddenly all was alent. The little man in the chair gave a couple of quick bests, and then there burst upon the astonished Skinner and his company the strains of a triumphant march, but not the "Watch on the Rhine." The German army nurched to victory with its band playing the 'Marseillaise.' It was the

### NEW PLAY BILLS

Mrs. Fishe's appearance at the Grand this wrek in "Tess of the D'Urberville's is sure to prove a dramatic treat. There no finer realist in art than Thomas Hardy, and "Tess of the D'Urbervilles" is perhaps the best example of his realism. It is firman to the core. Marry does not proceed by bringing a general truth to the facts of humanity for Blu tration or proof, but impresses the truth reality as he discovers and pictures it. One of the greatest charms of his Work is the sympathy that pervades it. There is in his fiction nothing superficial or insincere. His figures are like transcripts from life itself, and his grasp of movives and emotions is masterly. His remiers of "Tess" realize that he is portriging the character of men and women if the earth and no fanciful creatures of imag

Ters herself is one of the finest and ruest studies of woman's character under ertain conditions ever described, and its appeal to the interest of womankind is universal. Tess will long be one of the most interesting of the women of fiction, and the peculiar pleasure of the reader of the book will be enhanced, it is quite certain. ly the stage picture that Mrs. Fiske offer of the story and her own incarnation of the heroine. Any carnest and measurably adequate dramatization of such a wirk is bound to shed new lights on an author's meaning, while it is sure, in its moving de tails, is assist the imagination of one fa-miliar with the story and lend a freshinterest to the characters. Mrs. Fiske will e supported by a company composed on tirely of stertion and able actors. The cast includes Frederic de Belleville, Forest Robinson, John Jack, Frank McCornask Wilfred North, George Trader, Mary Shaw Mrs. Mary E. Barker, Anna Vistaire, Dorothy Chester, Sydney Cowell and Edith Wright.

"Secret Service" will be on view at the Lafayette Square Theater tomorrow might-William Gillette was very well liked in Washington long before he placed himself. "Sporat Service " in an enomnucle of fame. Before folks had for-gotten about "The Private Secretary" and Held by the Enemy" and his other suc es he had brought himself vividis to ward again with "Too Much Johnson And before that became cold everybody in New York was talking and everywhere else everybody was redding about the latest and greatest of all things dillett sin.

Secret Service." Mr. Gillette is said to have made u he unities in a way which cannot but be effective; the setting of the three acts in one room in General Varney's ise, and of the remaining one in a roo of the War Department telegraph of ice nearby, and the concentration of the entire action of the play between S and 11 o'clock of a single evening, must operate powerfully in heightening all the dramatic values of the incidents. Mr. Gillette's own assumption of the part the hero-spy has been commended as being practically perfect. Others in the cast are Miss Sara Perry, Miss Hope Ross, Miss Ida Waterman, Campbell Gollan, Walter Thomas, and Joseph Brennan.

This week at the National Theater Fanny Davenport, supported by Melbourne Mac Dowell and a strong company, will revive her Sardon repertofre. Monday and Wednesday evenings she will present 'La Tosca:" Tuesday, 'Fedora," and Thursday, Friday and Saturday (New matinee and night, "Cleopatra." Fanny Davenport has established herself in a place which few American artists ever schieve. Coupled with a temarkably rost less, exergetic artistic sense, she has thorough knowledge of the stage foster of in her from childhood up. To these two qualities may be ascribed, principally, her immense success. Not alone satisfied with making her own character as much in keeping with the highest art standard as possible, she directs every performe in her company, and by her encouragement hints and persistence, manages to infuse into everyone the same spirit that actuate heraelf. Not hing seems to go unobserved. th supernumeraries have ten times the energy of action required of them when inspired by the dominant artistic presence of the great

actres: who superintends every rehear-al.
Some years ago Miss Davenport created quite a sensation in "La Tosca," and the piece met with much comment, both from press and public. Since then it has been a favorite with Miss Davenport's admirers. Like all of Sardou's heroines, La I sea is a woman of conflicting emotions. Her love for Mario predominates all else, but mingled with this is a strong vein of jealouty, which causes the undoing of both the woman and her lover. It is in characters like this, which afford sharp contrasts, that Miss Davenport excels. It has been so long since "Fedora" has been played here that it may be well to briefly recall the story of this powerful drama. It is a most elaborate work, with strange psychical and theatrical interest, crowded with varied, significant, and effective movement, and is a perfect example of con tinuous dramatic suspense. "Cleopatra" still remains as a pleasant memory to all who witnessed the performance when last given in this city by this popular actress.

"Humanity" is the comprehensive title of Sutton Vane's great play, which is to be presented at the Academy this week. There is considerable of humanity in it and

of a character that readily appeals and cessfully to the popular heart. English country life, with its quiet loves and romances, always charms in Titera, ite or on the stage when well interpreted; and tales of adventure, of war, battle, bairbreadth escares, and soldierly daring, command the attention of old and young of to be sexes, regardless of where the scene nap-pens to be laid. Manager Brady, it is said, has done his full snate in dressing this beautiful story in the garb most op proved by modern dramatic art.

It is a story of a loving, patient and trusting woman, a faithful lover and gallant soldier under the fire of false as cusation and the rain of shot and shell. The English in the Transvani have been since the playwright grouped the incidents and situations in this play. The whole civilized world has had its eyes turned that way and upon doings more strange and consequential than anything suggested by Mr. Vane. But recent evenigive these mimic batties between Englishmen and Boers on the stage on interest never contemplated by the author. The play will be given with the complete scenery and mechanical effects as used dur ing its long runs at New York, Boston and Philadelphia. Boston being the home of its original production, and the cast of the principal members is the same now

Troja is the headline of the Bilou's this week's bil'. The management has certainly nade a ten-strike in securing the first appearance of the famous beauty. For the past five years she has been "the hit" of the vandevilles of New York and Boston. She will make her bow at tomorrow's matinee and will undoubtedly be a drawing card in her peculiar son. and sayings. Along on the bill will , be appear the well-known Handlesp Trio with their comedy sketch of eccentricities sough and cances, Messess Hayes and Bandy, two comedians of particular note the Holbrooks, musical artists; Bally Lacle is and Annie Raymond, depicting negro bit in the South; Miss Amy Selson, singing and dancing routiette: Miss Neilie Walters.
Irish vocalist and consedience, and several Stoves, \$1.25 other specialities. The management has added to the theater an orchestra of nine pieces, under John B. McDonald. announcement is made that during the 3 Troja engagement the box seats will be placed at \$1 a seat-

Manager Kernan's attraction at the Lyceur this week will be the Russ a Bros. Comedians. Every name on the Bros. Comedians. Every name on the program commands a prominent place in the cariety world. The company bended by those clever female impersonator the Russell Brothers, as the Irish servagirls. Other names appearing on the program are Nestor and Bennett, the ele-tric demonstrators; Caron and Herbert the acrobatic marvels; Montgomery an Stone, singing and dancing comedians Lizzie F. Raymond, in a budget of ne and catchy songs: Staley and Birbeck the expert musical artists; the Dillo Brothers, authors and singers of popular parodies, and the Fremonts, comedy sketch artists.

When William H. Crane opened his sea son in San Francisco he presented a cost tume comedy called "A Virginia Cont ship," which treated of life in the Souti at a time when there was much romanoc and poetry in the young republic, who work was considered degrading, when mer thought more of honor than all else, and when the pleasures of the hour were fur nished by the minuet, the chase and the heavily-laden dining-table. The play said to have scored heavity in all the cities it which the actor has presented For three weeks the play was given in Chicago, when it established a recor beat. He comes to the National Leaweek.

Mr. Richard Mansfield's onnual engagements in this city are always matter of great interest, and the aunouncemen of his early coming to the Lafayette squa Opera House for an engagement of on veek only, commencing on Monday, Janua 3, will be hatled with great pleasure. The repertory for the week will be as follow-Monday, Toesday, Friday evenings, and Saturday mutinee, "The Devil's Deciple, pesday evening, "A Parisian Romance Thursday evening, "Beau Brumn orday evening, "Dr. Jekyil and Mr. Hyde, The asie of seats opens at the box offion Thursday morning.

Fresh from its year's success in man of the other large cities, H. A. Du Souchet comedy, "My Friend From India," in which the Smyth and Rice Comedy Company has achieved so much fame, is announced to return to Washington and production a the Columbia Theater the week of Januar 3. Even theosophists must laugh at the fun getten out of the curious applicatio of their doctrine in the social aspiration of a wealthy Kansas City pork packer family in New York.

The Lyndsay course of high-class enter tainments at popular prices are meeting with decided favor with the amusement-loving public, and they offer a splennid attraction for next Friday evening at attraction for next Friday evening a Central Hall. The program on this occas ion will be the talented Brown University central radi. The program on this occasion will be the talented Brown University Glee, Banjo, Mandolin, and Guitar Club. This organization is well and favorably known through the country, and no doubt a large audience will greet these merry troubadors. The course consists of ten carefully selected companies, under the personal direction of Miss F. E. Lyndsay. Mr. J. A. Graff is the resident manager of this enterprise, and the list of attractions to follow include Alexander Black, in his new picture play entitled, "The American Girl," the Mozart Symphony Company, John Thomas' Concert Company, New York Philhambonic Club, Boston Temple Male Quartet, Kellogg Bird Carnival and Concert Company, Robert Harper's illustrated lecture, and the Weish prize singers, with Sig, A. Liberati, the world's greatestcornet Sig. A. Liberati, the world's greatestcorne

Do you know that you can have The Morning, Evening and Sanday Times-the only COMPLETE news published in Washingtonserved to you by carrier for fifth cents a month?



# Munyon's RHEUMATISM CURED MR. ENGEL

Read What He Says of His Sufferings and

His Restoration to Bealth. Mr. John Engel, 313 M street sontwest. Washington, D. C., says: "I suffered territor with the unmartain. In fact, I was content to crawl upstains on my handsaint Khess. All the remedies and physicians I tract and me no good. It was anappy day for me, indeed, when I obtained a sample vial of Munyon's Rheumatism Cure. I was so much benefited by this sample vial that I bought another nottle and was entirely cured. There has been no return of my rheumatic pains, thanks to Munyon."

#### Munyon's Rheumatism Cure

Cures acute or muscularism three cures acute or muscular rheumatism in from one to five days. Sharp, shooting pails in any part of the body stopped in a few does. It seldom fails to give relief in from one to two doses, and almost invariably cures before one bottle has been used. The Munyon Remedy Company prepares a separate cure for each disease. At all druggists—25 cents a vial. Munyon's Electric Machines the best in the world. That treatment free. If you need medical advice, Munyon's doctors are at your service free all day and evening. Sunnay 2 to 5.

623 13th at. N. W. CATARRH POSITIVELY CURED. Trial Treatment Free.

## **Cas Heating**

(mly 560 of these Gas Heating Stoves to sell for \$1.25, so delay flot in coming for yours. Will heat a half or medium sized room com-locitally. (ther tas Heating Stoves and haddators in great variety at lowest prices.

Washington Gas Light Co., 413 10th St. N. W., Gas App. Ez. 1621 N. Y. Ave.

#### 6599 (055 6559 6659 55 5559 6559 POSTOFFICE NOTICE.

uld be read daily, as changes may Should be read daily as change may occur at any time.

Fination MALLS are forwarded to the ports of sailing daily and the schedule of change is arranged on the presmontant of the manderopietus cerimalianust. For the week ending January 1, 1898, the last connecting closes will be made at this office as follows:

office as follows

Transarlantic Mails.

TUESDAY—the At 9:20 p. m., for Enrope, per s. & St. Fami, from New York vin Sommanghan Letters for freiand must be directed "per St. Paul." (c) At 17:10 p. m., for Beiginin direct, per s. & seasington from New 10rs, vin Antwerp. Letters must be directed "per kenolington" (c) At 17:10 p. m. for Europe, per s. a. aim.esc. \*Lota New York vin Cheenfown. WEINESDAY—(c) At 17:10 p. m. for Genoa, per s. s. Kaiser Wilhelm H. from New York. Letters must be directed "per Kaiser Wilhelm H."

FRIDAY—(b) At 9:20 p. m. for Frince, Switzerland, Italy, Spain, Fortugal, Turkey, Egype and Entist india, per s. s. La Champagne. Irom New York, vis inavice Letters for other parts of hirroge must be directed "per La Champagne." (c) At 17:10 p. m. for New York, vis inavice Letters for other parts of hirroge must be directed "per La Champagne." (e) At 17:10 p. m. for New York, vis inavice Letters for other parts of hirroge must be directed "per La Champagne." (e) At 17:10 p. m. for Scotland (e) At 17:10 p. m. for Scotland direct, per s. & Anchoria, from New York, vis Queensown. (e) At 17:10 p. m. for Scotland direct, per s. & Anchoria, from New York, vis disasgow. Letters must be directed "per Anthoria."

\*\*PKINTED MATTER—German steamers.\*\* Transatlantic Mails

New York Yin objective. Letters must be directed "per Ammoria"

"PRINTED MATTER-German steamers subing from New York on Tuesdays Take printed matter, etc., for Germany, and specially acatessed printed matter, etc., for other parts of Europe.

American and White Star steamers saining from New York on Wesnessing German steamers sain printed and German steamers on Saturnays take printed matter, etc., for all contrast for which they are advertised to carry mails.

Mails for South and Central America, West Indies, Etc

Mails for South and Central America, West Indies, Etc.

Antispal - total 10 ms p. m. for Belies, Paetto Genez and Guatamata per sleamer from New Criests. Cold 11 10 p. m. for Leeward and windward Islands per s. s. Pretoria. Rom New York. Letters for Grenada, Trimical and Tolugo mast be directed 'Fer Pretoria.' (c) at 11 10 p. m., for La Plata countries direct, per s. s. Georgian Prince, from New York. Letters for Grenada. Trimical and Tolugo and Itasia, per s. s. Georgian Prince, from New York. Letter 11 10 p. m., for La Plata countries direct, per s. s. Savanoc, from New York. Letter 11 10 p. m., for La Plata Countries direct, per s. s. Navanoc, from New York. Letter 11 10 p. m., for Jalmaka, per steamer from New Grieniand, per steamer from New Orions. (c) 11 10 p. m., for Jalmaka, per steamer from Philadelphia, Pa. (c) At 11 10 p. m., for New York. The Formaliand, per s. s. Trimished from New York. (c) At 11 10 p. m., for New York in the formaliand, per s. s. Finance, from New York. (c) At 11 10 p. m., for New York. (c) At 11 10 p. m., for New York. (c) At 11 10 p. m., for New York. (c) At 11 10 p. m. for Central America (except Costa Rica) and Countries of Costa Rica) and Countries of Costa Rica and South Pacific ports. per s. s. Finance, from New York. Letters for Gautemala must be directed 'Per Finance, resident for Beitze, Puprio Cortez and Guatemala must be directed 'Per Ardanysse,' (c) At 11 10 p. m. for Nassau, N. P., and Santiago de Cuba, per s. s. Santiago, from New York.

THE REDAY—(c) At 11 10 p. m., for Fortime Peland, Jamaica, Savanilla, and Greytown, per s. s. Antine, from New York. Letters for other parts of Mexico mast be directed 'Per Concho.'

FRIDAY—(d) At 5.5 a. m., for Haint and Santa Martha, per s. s. Kitty, from New York.

SATURDAY—(d) At 12 0p. m. for Haint and Santa Martha, per s. s. Kitty, from New York.

SATURDAY—(d) At 12 0p. m. for Haint and Santa Martha, per s. s. Kitty, from New York.

SATURDAY-(d) At 12-65 p. m., for Newfoundland, per steamer from North Newfoundianu, per second.

Sydney.

Mans for Newfoundiand, by tail to Halifax, and thence, the steamer, close here duity, except Sanday, at 12 05 p. m., and on Sandays only, at 11:35 a. m. (d. Mails for Miguelou, by rail to Boston and thence via steamer, close here duity. and theore via steamer, close here daily at 3:20 p. m.ta. Malls for Cuta texcept those for Santiago

Mails for Cuba texcept those for Santiago de Cuba, which will be forwarded via New York, up to and including the 11-10 p. m., close Wethesatay), close here daily at 3 p. m., for forwarding via steamers sulfing Mondays and Thursdays, from Port Tampa, Fla, to Havana. [e] Mails for Mexico, overland (except those for Campeche, Chiappas, Tabasso, and Yucatau, which, after the Tuesday overland closing, will be forwarded via New York, up to and meluding the 11-10 p.m., close Trursday), close here daily at 7:10 a. m.(e)

Transpacific Mails. a. m.(t)

Transpacific Mails.

Mails for Chima and Japan, specially addressed only, per s. s. Empress of Intia. (from Vancouver, close here daily up to 6:40 p. m., December 27. (d)

Mails for Chima and Japan, per s. s. China. (from San Francisco, close here daily up to 6:40 p. m., December 31. (d)

Mails for Australia except those for West Australia, which are forwarded via Europe). New Zenland, Hawaii, Fiji and Samoan Islands, per s. s. Mosha, from San Francisco, close here daily up to 6:40 p. m., January 2. (d)

Mails for China and Japan, per s. s. Victoria, from Tacoma, close here daily up to 6:40 p. m. January 2. (d)

Mails for Austraina texcept West Australia!, New Zealand, Hawaii and Fiji islands, per s. s. Miowera, from Vancouver, close here after January 2 up to 6:30 p. m., January 3. (d)

Mails for Hawaii, per s. s. Australia, from San Francisco, close here daily up to 6:40 p. m., January 19. (d)

Mails for the Society Islands, per ship (tty of Papeiti, from San Francisco, close here daily up to 6:40 p. m., January 19. (d)

Mails for the Society Islands, per ship (tty of Papeiti, from San Francisco, close here daily up to 6:40 p. m., January 25. (d)

Registered mail closes at 10 a. m., same day.

(d) Registered mail closes at 5 p. m.

(c) Registered mail closes at 6 p. m.

(d) Registered mail closes at 6 p. m. previous day.

(e) Registered mail closes at 1 p. m. Tuesdays and Saturdays.

JAMES. P. WILLETT.

Postmaster.